

cert and the later purchasers of single tickets found but a poor choice. Under these circumstances, a number of those who found themselves in this predicament last year are entering their names as sustaining members so that they can obtain the first choice of seats for such concerts of the society as they wish to attend.

Mr. W. W. Stratton, W. Stratton, organist at St. Andrew's, but at present occupying an organ in Pittsburg, has accepted a like position at the Church of the Ascension and will assume his duties on the first of the choir is organized, December 1. Mr. Stratton's many friends will be delighted to hear of his return. Mr. G. M. Roberts, who is at present the bass soloist at St. Mark's Pro-Cathedral, and Miss Florence Dunn, who has been often heard at St. Paul's, will be members of the choir. The position of tenor has not been filled. Jan Kubelik has finished his continental tour, and his last London concert will take place at the Queen's Hall, November 19, and the following day he sails for New York. It is not known yet exactly what he will play at his Washington concert, but undoubtedly the Paganini concerto and the famous "Devil's Trill," by the same composer, will be heard, in addition to numbers by Miss Jessie Shay, and a sonata for violin and piano, which was one of the most successful numbers on his program at the concert in Prague and Budapest last month, will also be given.

A new pianist in the person of Miss Eugenie Castellano recently gave a successful recital at the Waldorf-Astoria under the direction of L. M. Rubin.

Mr. Emmanuel Wad, the celebrated Danish pianist, who has been heard in this city several times, has lately returned from a four months' sojourn in Europe, during which time he appeared in concerts in Scandinavia as well as the southern part of Europe and Italy, where he appeared before the royal family.

Mrs. H. H. Mills gave her first studio recital yesterday afternoon, at which the following program was excellently rendered by Miss Carrie Burkhardt and Miss Edna Baker: "Wholly Buy My Lavender," German; "At Parting," Rogers; "Endymion," Liza Lehman; "Du Bist Wie Eine Blume," Cantor; "When in Thine Arms," Chadwick; "Serenade" (Viceroy), Herbert; "Hear Ye" (Zuho), Mendelssohn; "Serenade," Wagner; "Spinning Song," Lang; "Sing, Smile, Slumber," Gounod; aria, "Tacea la Notte Placida" (Il Trovatore), Verdi.

Miss Estelle Liebman, prima donna of the Dresden Opera House, who was brought over by Henry Wolfson, and who made a distinct success of her first recital in New York, will be heard here at the Saengerbund's first public concert. The other soloist will be Max Hendix, the violin virtuoso, who is well known in this city, having been concert master for Theodore Thomas for many years, and having appeared as a solo performer.

The Georgetown Orchestra is in active rehearsal, but the dates of its concerts have not yet been determined. Mr. Josef Kaspar, its conductor, is greatly pleased at the earnestness displayed by the members of the orchestra, and believes their work will be an advance upon the already high standard they have set.

Grace M. E. Church has a new handsome pipe organ, which, when completed, will be dedicated by Chas. Haydn Chase, the former organist and chief director of the church.

The musical by the Euterpe Club (incorporated) at the Washington Club Tuesday evening was attended by a large and appreciative audience and the program presented by the director, Angelo C. Fraroni, was well interpreted. It was as follows: "Spanish Dance" (Op. 12, No. 2), Moszkowsky; "Canzonetta," Godard; Miss Louise Mitchell and Angelo C. Fraroni; "Waltz Song," Pattison, Mrs. Julius Halling; "Serenade," Bohm; "Serenade," Pierné; Miss Florence Stevens; "I Love You," Sobieski; "If I But Knew," Wilson-Smith, Mrs. W. Wilson; selected, Mr. Julius Halling; mazurka No. 2, Lechetsky; Miss Louise Mitchell; selected, Miss Edna Scott Smith; "Spanish Dance," Thome; "Capillon," Laville (by request), Angelo C. Fraroni; "Still as the Night," Bohm; "I Love Thee," Grieg; Mr. John Duffey; "Andante Scherzo Trio," Von Weber; Miss Florence Stevens; Miss Florence Wieser, Angelo C. Fraroni.

The Hamlet of Edwin Booth.

From the Atlantic Monthly.

Through this Hamlet Edwin Booth made, upon the whole, his deepest and best impression. In his performance of the part there was retained to the last, consciously and deliberately, more of the old-fashioned formality and precision of style than he permitted himself in other impersonations, and the effect was sometimes that of artifice. But Mr. Booth elected to represent Hamlet in a style far less familiar and far more remote from ordinary life than he used for any other character in his large repertory. It was not that his Hamlet was in all one key; that his moods were not many and diverse; that the actor did not finely discriminate between the son, the prince, the courtier, the friend, the lover, the artist, and the wit. The contrary was true. It was as full of delicate and just differences as one could wish. But, through its prevailing quality, made constantly prominent by the tragedian's methods, reached definite and necessary results were reached. Hamlet differs from Shakespeare's other tragic heroes both in his spiritual constitution.

After all, there is a fine fitness in that closeness of association between Edwin Booth and Hamlet the Dane, which is to abide as long as the man and his art and his life are remembered. In his largeness and sweetness, his rare delicacy and sensibility, he was nobly human to the core, after the pattern of the most humane of all the creations of the poet. Like the melancholy prince, he was required to drink the bitter water of affliction, and to hold his peace when his heart was almost breaking; and, in its extraordinary depth and reserve, his soul, even as Hamlet's and as Milton's, was like a star and dwelt apart.

Strauss in Russia.

From the Youth's Companion.

When Johann Strauss took his orchestra to Russia he had some unusual experiences—generally vouchsafed to those who live outside an autocratic government.

One day he received the czar's commands to play before him at his summer resort, and was told on arriving there that he would have to rehearse his program three times before the performance. He begged to know the reason for that, but no explanation was given him. These were the czar's orders, and he could only comply. Still his astonishment grew when he saw, during the three rehearsals, an empty court carriage drawn by a pair of horses slowly going back and forth in front of his orchestra.

Throughout the final performance the mysterious act was explained. The emperor, having a sharp attack of gout, was obliged to recline in the carriage, his foot on a cushion, while the concert took place, and the object of rehearsal had been to accustom the horses to a full string band, lest they should take fright and bolt with the music.

At the end of the performance an exalted dignitary of the court bade Strauss follow him to a splendid grand piano, saying: "I presume that you will play me the new Viennese music."

Although he was pretty fatigued by his three rehearsals and state performance, Strauss thought it expedient to comply, but after he had played continuously for over an hour he stopped, saying: "I presume that you will be satisfied?" "I am not at all tired," coolly responded his excellency.

"But I am," said Strauss, and rose from the instrument.

Sir Henry and His Cabs.

From the London Sketch.

The following story is credited to the well-known English actor: "Going home from the Lyceum in a four-wheeler, I was perfectly comfortable and as usual, unless the bottom drops out almost as suddenly as if it were a gold mine. That accident, by the way, did happen to a friend of mine whose professional business compelled him to make a quick dash in the cab. As it was a light summer evening, the passersby were astonished to see a pair of white legs running under the vehicle and not apparently connected with the horse." Incidentally it may be mentioned that the worthy knight has no special caddy on his nightly ransack from theater to residence—the first man with in call gets the job, and it may be, a ticket for the pit on some future occasion. One of these occasional cabbies to whom a passenger had been given was asked by Sir Henry and then, chiding what seemed to be the most grateful words to express his pleasure, answered: "Well, sir, I didn't go."

"Well, sir, you see, there's the missus, and she preferred the wax works."

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Tonight—Last Time of ———— "SUPERBA"
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WHEN YOU DON'T LIKE A SHOW.

Lawful and Polite Signs of Disapproval Discussed.

From the London Chronicle.

The Old Players' Club devoted several hours to the consideration of the rights of the playgoer to express his approbation or disapprobation.

Mr. Alfred F. Robbins, who opened the debate, contended that both traditionally and legally the man who sat in front of the curtain had an absolute right to express his opinion upon a play. From the earliest times of the British drama every leading author had in one form or another confessed the right of the public to protest against a bad play, and in years gone by the audience hissed with an ardor which was now quite unknown.

The legal right rested on the authority of Lord Mansfield, and had never been upset, but this expressly laid down that there should be no organized opposition. In order that the right of disapprobation should be effective it was necessary that it should be saved for an occasion when the audience strongly felt that a play should be protested against. He had seen a play which was a disgrace to the examiner of plays who passed it, a shame to the manager who produced it and a credit to the audience who hissed it. What was doing most to damage this right of the playgoer was the practice of a few who on every first night used the strong methods of criticism in order that the silence would be better. The most effective comment on a bad play was silence, but it was no good keeping silence if the friends of the management were loudly enthusiastic. Unless in the case of actual indecency there ought not to be any interruption during the performance. There was one actor who said that he preferred absolute silence during the play, but he had been dead two centuries, and he had no successors. While the actor and manager should do nothing to provoke the audience, they on their side should keep their expressions of disapproval within due limits.

Mr. Carl Henschel believed that hissing or booing was only indulged in by the paying public when there was too much friendly applause. He thought that dramatic criticism would be far more effective and reliable if the back row of the gallery were reserved for critics on the first night. A considerable discussion followed, in which there was very little difference of opinion as to the rights of the playgoer, though there was some as to the method by which their disapproval should be signified.

Two Theatrical Tales.

From the Family Herald.

Here are two capital theatrical stories. The first is connected with a theater now but a memory, which was marked by a clever, merry lady whose occupation of the house was attended with almost unvarying success. One of the subordinate members of her company was a young man who had ambitions of all proportion to his ability. It was his first season at the house, and he felt sure that the next year, instead of announcing the big ones of the drama, he would be impersonating them himself.

At the close of the season the manageress said to him: "Mr. Blank, I'm afraid I shall not be together next season. The young actor, who was as bright as the sun, is impudent, instantly replied, with a show of great interest and concern: "What are you going to leave us, Miss manageress? What answer the manageress gave is not recorded.

The second story has reference to a playhouse situated in the garden of a once well-known but now demolished public resort in the north of London. There the proprietor, who played comedy parts, gave an actor also a "funny man" notice of dismissal. The latter, putting on an air of indignation, inquired why he was discharged. "Well, you see, Jones," replied the proprietor, "you're a bad comedian."

"Eh, what?" exclaimed Jones. "If I'm a bad comedian, so are you—a very bad comedian!" "Ah," rejoined the proprietor, "that's what it is, Jones! The audience won't stand two bad comedians, so one of us has to go, and I'm dead sure that one isn't me."

Doctors and Druggists.

From the Druggists Circular.

The newspapers of Milwaukee have been devoting a good deal of valuable (?) space to the old and threadbare subject of the relations between physicians and pharmacists.

It seems that some of the physicians of that city have begun the dispensing of their own medicines, and say that they have been driven to it by the dishonesty of the substituting druggist. Some of the newspapers resort by saying that the physicians simply want to get two fees—the prescriber's and the dispenser's—instead of one; and so the merry war goes on, much to the amusement of the public, who do not mention the consternation of the sick.

All of which reminds one of the simile of a doctor, how dead, who was known more widely as an author and wit than as a physician—Oliver Wendell Holmes. The genial "Autocrat" said that a newspaper editor was like the coffee in a pot—it rose as high in the spout as it did in the body of the vessel. The fellow who was wrong was on a perfect level with the one who was right.

A Small Premium.

From Puck.

Casey—"Costigan got his life insured for tin cents."

Conroy—"How wuz that?"

Casey—"He borrowed tin cents as th' foreman, and the foreman won't put him in a dangerous job as long as he owes him tin cents!"

Manager—"Yes, there are a few vacancies in my company. Have you been on the stage long?"

Lady—"About ten years."

"Ah! then you have had a good deal of experience."

"No, I can't say that I have."

"But you acted?"

"No; there was never anything for me to do."

"Ah, I see. You have been in the company of a great actress who wrote the plays herself."—New York Weekly.

Millionaire—"The count and I are not on good terms. I once mistook him for a barber who used to shave me."

Friend—"Did you apologize?"

Millionaire—"No. I'd be glad to apologize, but I don't know where the barber is now."—Tit Bits.

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